

Piano Part.

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WALTER H. D. YEH

Augener & Co's Edition.

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# Album of Songs

VOICE WITH VIOLONCELLO

and Piano-forte accompaniment.

- Vol. I. -

Augener & Co London.

Est. 1844

## THOU ABOVE ALL.

ÜBERALL DU.

J. Lachner.

Allegretto. (♩. = 80.)

VIOLONCELLO

VOICE.

PIANO

*sempre legato**mf**f**p scherz.**p*

1. When mid - night  
2. Still can I  
1. Wie mich der  
2. Schweiß auch rief

1. When mid - night  
2. Still can I  
1. Wie mich der  
2. Schweiß auch rief

sha - - - - - down fall, When dark seas ever are all, And soon they  
are - - - - - to - day, Shores that are far a - way, Dim tho' they  
dark - - - - - be Schacht, Schas - se - ger Mit - ten, nacht Ein - sam ow,  
for - - - - - arm Strand, weit hin zum fu - gen, land ich, und der

So, When darkness  
So, Shrouds that are  
schleust, Schem - ri-ger  
Elck, mit des sam

*mf* *p*

cov - ers all, And thus I say  
far a - way, Dim tho' they  
Mit - der nacht, ru - m - n - schleust,  
ja - grad, laud ich, wad der Elck,

Yet — — — — — an  
Thou — — — — — my  
Ist — — — — — doch  
Ist — — — — — doch mein

über a - bun; Thiek lag of thou, mine owl  
lung lang ayen, Thil thur ay spi - ret flon,  
wie al - leu, doch ja Ge - lob - te din,  
Ghast der nach, ach — — — — — der Stel - le da

Love's songs have light or grown Thro' thoughts of  
 Thro' taste my yearn ing alga, Ev or to  
 die wer der Lee be Pion Schwerm Isch er  
 lie hend das Aug dich ich, Alch er an

thou!                      Love's                      gaug's                      have                      light                      of                      grown  
 thou!                      Thro'                      hab'it                      my                      year's                      lig                      light,  
 süß,                      die                      mir                      der                      Lie                      be                      Pein,  
 süß,                      he                      head                      das                      Ang                      dich                      tad,

Thee, thought of thee,  
 Ke as to thee,  
 when I look thy sweet  
 look to such.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic phrase with a fermata.

Second system of musical notation, including German and English lyrics. The piano accompaniment continues with the same rhythmic pattern.

Thou shin-est in the morn, Eye's gold-en hours a-dorn,  
 Du blüht-est in Mer-gen, achte bracht das-der d-a-bred-est

Third system of musical notation, including German and English lyrics. The piano accompaniment continues with the same rhythmic pattern.

Smile from thee fall, Smile from thee fall  
 Lächel- von der mir an, Lächel- von der mir an

Fourth system of musical notation, including German and English lyrics. The piano accompaniment continues with the same rhythmic pattern.

Thou in the sun-blest glow, Thou in the brook, let's flow,  
 Du in der Hei-ge Gluth, Du in der Ba-chen Fluth,

*f*

Thou when thou com'st Mow, Reig'n'st e - ver all  
 Du zu der Stür - me Wuth, ü - ber - all Du!

*f*

Thou when thou com'st Mow, Reig'n'st o - ver all  
 Du zu der Stür - me Wuth, ü - ber - all Du!

*p*

*adorn.*

*p*

ff p pp

Thy song a wa - - - - -  
 Wächst auch im Lee - - - - -

p

no. Thy name's sweet mel - o - dy, Smooths sin - ner's brow,  
 song God dei - ner Na - mens Klang hallt mich zur Ruh.

f

Thy name's sweet mel - o - dy, Smooths sin - ner's  
 God dei - ner Na - mens Klang hallt mich zur

p



From the Ark, All that is fair and bright, All ye are here.

All ——— that can bring the light,  
 das ——— wir Arhe und wold, wold  
 Sweet ——— not from  
 Leuch ——— tred from  
 die

more till night, Dear one, art thou dead,  
 Sit - te fall, Then, or last Do,

Sweetest - est from morn - till night, Dear - est, sat - ishal  
 each - one thee - in - the night, Thou - art but Du

O dear val art  
 O Thru re but

*p*

thoul  
 Du'

*f*

O  
 O

dear Thru . . . em re art but thoul  
 Thru . . . re but Du'

*f*

*p*

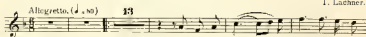
*f*

*sf*

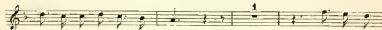
## THOU ABOVE ALL.

## ÜBERALL DU.

I. Lachner.



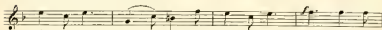
1. When mid- night sha - dows fall, When darkness  
 2. Still can I see, — to - day, Shores that are  
 1. Wenn mich der dunk - le Schacht, Schaueriger  
 2. Schweiß auch von fer - nem Strand weit hin zum



cov - ers all, And lone I be, When dark - ness  
 far a - way, Dim tho' they be! Shores that are  
 Mit - ter - nacht Ein - sam um - schließt Schau - rig - er  
 In - gens - land kehrend der Blick, weit hin zum



cov - ers all, And lone I be, Yet — I am  
 far a - way, Dim tho' they be! There — turn my  
 Mit - ter - nacht, ein - sam um - schließt Ihn — ich doch  
 In - gens - land kehrend der Blick Ist — doch mein



se'er a - lone; Think - ing of thee, mine own! Love's pangs have  
 long - ing eyes, Thi - ther my spi - rit flies, There haste my  
 nie - al - lein, dank - fu Ge - lieb - te dein, die mir der  
 Geist dar - nach, ach — an der Stel - le da lie - bend das



light - er grown Thro' — thoughts of thee! Love's pangs have  
 yearn - ing sighs, Ev - er — to thee! There haste my  
 Lie - be Pein Schmerz - lich ver - zehrt, die mir der  
 Ang dich seh, blüht er zu - rück, lie - bend das



light - er grown — Thro' thoughts of thee!  
 yearn - ing sighs, — Ev - er — to thee!  
 Lie - be Pein — Schmerz - lich ver - zehrt,  
 Ang dich seh, — blüht er zu - rück

## THOU ABOVE ALL.

ÜBERALL DU.

VIOLONCELLO.

I. Lachner.

Allegretto. (♩. = 102)

*mf* *f*

*ritard.* *p* *f*

*p* 3

*mf*

*f*

*f*

*mf* *f* 3

-5-  
VIOLONCELLO.

Violoncello musical score, page 5. The score consists of nine staves of music in G major (one sharp) and 3/4 time. The dynamics range from *p* (piano) to *ff* (fortissimo). The music features various articulations, including slurs, accents, and staccato markings. The score ends with a double bar line.

Staff 1: *p* *f*

Staff 2: *f* *sf*

Staff 3: *f* *p* *echerz.*

Staff 4: *f* *p*

Staff 5: *p*

Staff 6: *p*

Staff 7: *f* *fz* *fz*

Staff 8: *p* *p* *ff*

Staff 9: *p* *f*